

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses about Previous Study, Literature, Type of Figurative Language (Personification, Metaphor, Simile, Hyperbole, Allusion, repetition, alliteration, onomatopoeia, and idiom), Stylistics Theory, Biography of Katy Perry, and Auld Lang Syne: The Story of Song.

A. Previous Study

In this research, the writer would like to analyze the figurative language used in Katy Perry's song. To make sure this research is original; the writer would like to present the other researches that have close relation with the study. In this graduating paper, the writer reviews a related research to support this paper. The writer wants to present the previous research that deals especially with figurative language analysis in general.

The first previous research is done by Muh Masruri(2012) from State Institute for Islamic Studies (STAIN) of Salatiga entitled "Figurative Language Analysis in Letto's Song "Truth, Cry, and Lie" Album. He analyzed figurative languageAnalysis in Letto's Song "Truth, Cry, and Lie" Album. According to him, the kind of figurative language which used in Letto's song are comparative figurative language, contradictive figurative language, correlative figurative language, and repetitive or enforcement figurative language.

The second review related to this research is “Figurative Language Analysis in Maher Zain Songs” written by Soraya Biladina. In graduating paper, she analyzed figurative language analysis in Maher Zain songs. According to her, she had been classifying the figurative language and then giving reason. Result of this research is to discover figurative language (personification, metaphor, simile, hyperbole, litotes, metonymy, ellipsis and repetition).

The third review related to this research is “The Using of Figurative Language in *CONFESSION OF A SHOPAHOLIC MOVIE*” written by Kholifah Rosyida Oviyanti. In graduating paper, she analyzed figurative language analysis in Maher Zain songs. According to her, she only found the figurative language, such as: metaphor, simile, hyperbole, personification, paradox, metonymy and irony in the movie.

The writer has the same theme with the first and the second review of related writers that is analyzing the figurative language. This research concern to song’s lyric but have different content of songs, theories and contextual meaning.

B. Literature

Literature derived from the Latin *littera*, meaning “letter”. The root meaning of literature refers primarily to the written word and seems to support this board definition. However such as definition eliminates the important oral traditions on

which much of our literature is based, including homer's Iliad and odyssey, the English epic Beowulf, and many Native American legends.¹

Literature is considered as the expression of beautiful thought, ideas in beautiful language. Will be interesting for some readers if they have high sensitively and imagination because they can really enjoy the beauty of literature. Literature is writing of particular kind involving a particular word, writing that works in particular way, make different (usually more exacting). Literature is human expression about the life experience in language form.²

1. Categories of Literature

There are two categories of literature are escape and interpretative literature. Escape literature is that written purely for entertainment, to help us pass the time agreeably. Interpretative literature is written to broaden, deepen and sharpen our awareness of live, it takes us through the imagination deeper into the real world.

2. Kinds of literature

The kind of literature are mentions two main divisions, they are literature of knowledge and the literature of imagination. The literature of knowledge presents or interprets fact, ideas or happenings, a description of a person or place, the explanation of scientist process, the account of war, or the

¹Blessner, Charles E. 1999. *Literary Criticism, An Introduction to Theory and Practice*. Jersey: Houghton college.

²Hartiningsih, Sri. 2001. *Introcutioin to literature*. Malang : Muhammadiyah university

discussion of political issues. The literature of imagination interprets experience by fictitious presentation of person, ideas, and events.

The writer of this thesis will explain only literature of imagination as material because the analysis of this thesis is about figurative language in the song that include into imagination literature.

C. Type of Figurative Language

Figurative language is a type of language that uses words or phrases different from the literal meaning.³ It generally serves purpose of explanation, information, exaggeration or alteration and manipulation. Figurative language is language which employs various figures of speech. Type of figurative Language is personification, metaphor, simile, hyperbole, allusion, repetition, alliteration, onomatopoeia, and idiom. For clearer information, look at these following explanation.

There are many type of figurative language. Some include the use of specific type of word or word meaning, such as:

1. Personification

Personification is figure of speech in imaginative something, which doesn't have soul, as though they have human characteristic.⁴ It is meant that inanimate things in this world are guessed as animate by give some attributes in inanimate things. It is a comparison with the author uses, to show something in an entirely new light to

³Mahmood, Rashid. 'A Critical Discourse Analysis of Figurative Language in Pakistani English Newspapers', *International Journal of Linguistics*, Vol. 6, 2014, p.212

⁴Potter, James L. 1967. *Elements of Literature*. New York: the Odyssey Press, p.54

communicate a certain feeling or attitude toward it and control the way a reader perceives it. So, people who read it guess it can do everything like human being.

Example: *School alarm calls students to enter their classroom.*

Calls are verb form in dictionary. Letter *s* is addition in present tense form because the subject is singular (alarm), alarm is inanimate thing; meanwhile it is given attribute like activity that is done by animate. Alarm can't call, because call is attribute of mouth that can does it.

2. Metaphor

A Metaphor is a figurative language which compares two different things directly. It makes reference to a thing as being another thing that it cannot literally be. Metaphorical expressions always make one thing to be another. The things compared are completely different since they do not have any related physical characteristics. In comparing one object, event, or place, to another, a metaphor can reveal new qualities of the original thing being compared to another. Metaphoric language is used in order to realize a new and different meaning.

It is a figure of comparison by way of illuminating or developing meaning. It makes a direct comparison that equates two things that are not the same. Metaphor enables one to emphasize qualities by transferring the quality of one thing to the other. Writers/speakers use metaphor as a means of describing the quality of a thing

or a person. It is a figure of speech in which a word or phrase is directly compared to another in order to convey denotative meaning other than the literal meaning.⁵

Metaphors are abstract relations which appear to be more convincing and persuade the reader. Use of metaphor usually helps the reader to shape the understanding of an activity as an extra ordinary activity that is not actually happening Writers use metaphors to communicate or transform complex ideas into what is perceived as “real” or familiar and concrete. Metaphors often provide only one perspective of an issue by blocking or hiding other view points. In addition, meanings can be ambiguous with context depending on the purpose of the user. Generally metaphors are also used to describe some abstract concept in concrete form. It would help the reader to describe the idea and perceive an imaginary idea in writer’s mind incompact form.⁶

Example: *Library is science field.*

Library is place where people can find many kinds of books, it is compared with science field because both library and science field have same attribute, they can add our knowledge.

3. Simile

Simile is comparison which has explicit characteristic, it means that they state something similar with each other directly that use words likes as and like. Simile

⁵Emmanuel C. Sharndamaand Jamila B. A Suleiman, ‘An analysis of figurative languages in two selected traditional funeral songs of the Kilba people of Adamawa State’,*International Journal of English and Literature*, Vol. 4, 2013,p.170

⁶Mahmood, Rashid. ‘A Critical Discourse Analysis of Figurative Languagein Pakistani English Newspapers’, *International Journal of Linguistics*, Vol. 6, 2014, p.214

indicators have been used with noun group and adjective to highlight simile through tagged corpus. Simile is a figure of speech that is used to make comparison between two unlike things by using words; like, as and like as. It creates a clear relation between two things entities related to each other.⁷

A simile can be used to explicitly depict the characteristics or features of a target onto vaguely depict an undetermined and open-ended body of features. Similes are more likely to be used with explicit explanations of their intended meanings. These offer some supports to the claim that similes are preferred if a user wants to associate an unusual or out-of-the-ordinary property with a target. A simile is a figure of speech which says that one thing is like another different thing. We can use similes to make descriptions more emphatic or vividly. Similes sometime sketch some imagery also with euphemistic effect. It offers an implied meaning of the fact. Most of the times, many harsh concepts or realities have been explained through this figure of speech.⁸

Example: *Her face is moon light.*

Writer compares face and moon light because both of them have same attribute, so clear, clean, and everybody can see it clearly.

4. Hyperbole

⁷*Ibid*, p.211

⁸Emmanuel C. Sharndama and Jamila B. A Suleiman, 'An analysis of figurative languages in two selected traditional funeral songs of the Kilba people of Adamawa State', *International Journal of English and Literature*, Vol. 4, 2013, p.170

Hyperbole or overstatement or exaggerated language that deforms facts by making them appears much bigger than they are if looked at objectively. It is used to create humor and sensual effect to make idea more manipulative hence exploiting the reader. The media use it a lot to make stories seem more important or interesting than they really are (an apparently unfair boxing decision was described as the 'crime of the century' by one newspaper which seems excessive when compared to murder). It may be used to entertain or to describe an incident more seriously. It is mean that something is made greater than the fact.

Example: *I was surprised till half-died hear his saying.*

Writer explains his surprised till make him die, meanwhile in the fact it is contrast. He is still alive and he doesn't die.

5. Allusion

Allusion is figurative language that show indirectly forwards a person, place, thing or event that people have know together.⁹ An allusion is a literary device used to reference another object outside of the work of literature. The object can be a real or fictional person, event, quote, or other work of artistic expression. Allusion can be shorthand for adding emotion or significance to a passage by drawing on the reader's prior associations with the object. Allusions use the original reference as a point of departure, but they can also change the referent and add meaning retroactively.

Example: *Many victims caused by Nazi.*

⁹*Ibid*, p.145

Nazi was a military organization that was led by Adolf Hitler. This organization was known as a cruel organization. Its members might kill all its enemies and it didn't pay attention toward its enemies, women, children, old people, all were killed by them.

6. Repetition

Repetition is figurative language that uses repetition word to emphasize meaning. Some singers employ a lot of lexical or structural repetitions not to bore the audience or as an indication of the lack of new ideas but to create effects. Singers use repetition to gather momentum in order to bring a brighter idea in the next stanza, to emphasize a point or to authenticate a claim. Through repetition, singers stir the emotions of the audience.¹⁰

Example: *Good bye my girls, good bye my sweet heart, good bye my angel.*

The sentence uses repetition words good bye, in the fall and just changes the word after good bye.

7. Alliteration

Alliteration is the easiest of the examples of figurative language to spot. It is a repetition of consonant sounds at the beginning word in several words. The best way

¹⁰Emmanuel C. Sharndama and Jamila B. A Suleiman, 'An analysis of figurative languages in two selected traditional funeral songs of the Kilba people of Adamawa State', *International Journal of English and Literature*, Vol. 4, 2013, p.172

to spot alliteration being used in a sentence is to sound out the sentence, looking for the word with the identical consonant sounds. Some good examples are:

Wide-eyed and wondering while we wait for other to waken

And tongue twister like:

Betty bought butter but the butter was bitter, so Betty bought better butter to make the bitter butter better.

8. Onomatopoeia

Onomatopoeia is the use of words whose sound suggests its meaning that sounds like their meaning, or mimic sounds. They add a level of fun and reality to writing. Here are some examples:

The words: *beep, whirr, click, whoosh, swish, zap, zing, ping, clang, bong, hum, boom, munch, gobble, crunch, pow, smash, wham, quack, meow, oink, and tweet.*

9. Idiom

Idiom is an expression that has a meaning that only known to a particular group of people. The term refers to a set expression or a phrase comprising two or more words. An interesting fact regarding the device is that the expression is not interpreted literally. The phrase is understood as to mean something quite different from what individual words of the phrase would imply. Alternatively, it can be said that phrase is interpreted in figurative sense. For example: “*kick the bucket*”, “*raining cats and dogs*”, and “*whistling Dixie*”.

Regardless of the type of word used, figurative language can make you look at the world differently; it can heighten your senses and help you feel like you are having the same experience as the author.

D. Conceptual Metaphor Theory

The conceptual metaphor theory was conducted by Lakoff and Johnson. This theory argues that figurative language is based on underlying concepts. Figurative language is not a result of unique and creative thoughts but rather a result of our metaphorical thinking. Lakoff and Johnson give examples such as Love is a journey, time is money, argument is war, and the mind is a container. The phrase "Free your mind" is an example of the concept of the mind being a container. An argument made by Gluck berg questioned that the conceptual metaphor theory stated that we have the ability to instantly activate conceptual metaphors.

The strong and weak versions of the metaphoric representation claim have not fared well empirically. However, an even weaker version of the claim might be worth considering. According to this version, schemata like THEORIES ARE BUILDINGS do not structure our understanding of theories in general (the strong version), nor do they exert an indirect influence on the structure of our theory knowledge (the weak version). They nonetheless are part of our knowledge of how people talk about abstract concepts, and play a role in our comprehension of figurative expressions about these concepts.¹¹ Gibbs has been the major proponent of this version, which

¹¹M.S. McGlone, *Language & Communication*, pdf

amounts to a process claim – i.e., that conceptual metaphor underlie the cognitive process by which we interpret figurative language.

Gibbs has proposed that our comprehension of the vast majority of linguistic metaphors– both idiomatic and novel figurative expressions – is fundamentally a recognition process. Consider the statement “*Our marriage is a rollercoaster ride*”. According to Gibbs, we comprehend this statement by first recognizing it as an instantiation of the LOVE IS AJOURNEY schema. We then use the conceptual mappings the schema entails (e.g., lovers! travelers, relationship! vehicle, excitement! speed, positive affect! Upward direction of travel, negative affect! downward direction of travel, etc.) to interpret the statement as an assertion that the marriage in question is emotionally unstable. These conceptual mappings are presumably retrieved to comprehend other love-journey expressions as well – e.g., *Love is a two-way street*, *Our relationship is at a crossroads*, etc.¹²

Gibbs’ account contrasts sharply with the “‘attributive categorization’” discourse model of metaphor comprehension. According to this model, a metaphor such as *our marriage is a roller coaster ride* is understood as what they appear to be: Category-inclusion assertions of form X is a Y. The vehicle term (rollercoaster ride) is understood as referring to a category that its literal referent exemplifies (“exciting and/or scary situations”) and may plausibly include the topic concept (our marriage) as a member. When such a category is used to characterize a metaphor topic, it functions as an “‘attributive category’” by providing properties to be attributed to the

¹²*Ibid*, p. 166

topic. The properties provided by this category can often be attributed to a wide range of topics. Thus, we can characterize things like adolescence, careers, elections, or films as being metaphorical “*rollercoaster rides*” as well as certain marriages. With extensive use in metaphoric contexts, the vehicle’s attributive category referent can become a conventional meaning of the term. For example, the secondary meaning of the term *butcher* in the Random House Dictionary of the English Language is “to bungle or botch,” which reflects the term’s frequent use as a metaphoric descriptor of incompetence.

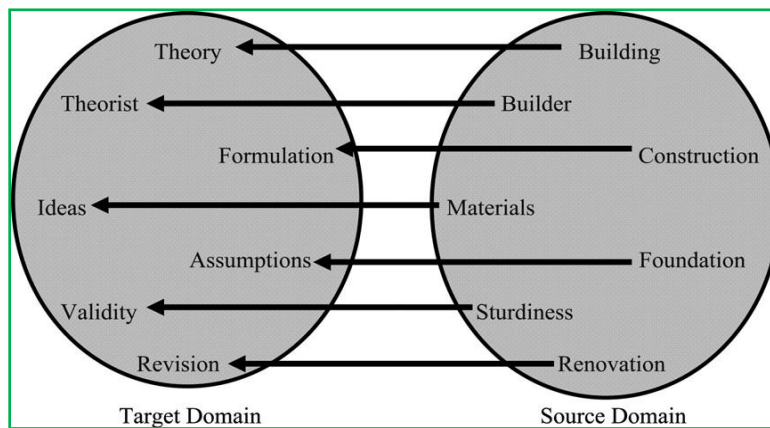
The CM and attributive categorization models differ in the degree to which they portray metaphor comprehension as an active, constructive process. Gibbs argues that metaphor meanings are retrieved as mappings between source and target topics. In contrast, the attributive categorization model contends that the meanings of conventional metaphor vehicles (e.g., *butcher*) may be retrieved from semantic memory.

McGlone (1996) used a variety of experimental paradigms to investigate whether people retrieve conceptual metaphors or construct attributive categories to interpret nominal metaphors. In general, the results of these experiments did not support the CM view. For example, consider the statement “*Dr. Moreland’s lecture was a three-course meal for the mind*”, which instantiates (hypothetically) the conceptual metaphor IDEAS ARE FOOD. When people were asked to paraphrase this statement, they rarely made mention of the potential correspondences between ideas and food (e.g., thinking! cooking, understanding! digestion, etc.), instead

focusing on the high quantity and/or quality aspects of three-course meals that can be attributed to lectures. When asked to generate other metaphors that were similar in meaning to this statement, people modally generated metaphor vehicles from the same attributive category as three-course meals (e.g., *Dr. Moreland's lecture was a truckload of information*) and infrequently generated vehicles from the food domain (e.g., *Dr. Moreland's lecture was a steak for the intellect*). In a similarity ratings task, people's perceptions of the similarity among metaphors did not reflect CM groupings. For example, the "steak" expression above was not perceived as being more similar to the original "three-course meal" statement than the "goldmine" expression, even though the first two vehicles are both from the food domain. Similarly, people's comprehension of a metaphorical "three-course meal" was not facilitated by prior exposure to metaphors from the food domain (e.g., *That book was a snack*), but was facilitated by others from its attributive category (e.g., *That book was a goldmine*). Finally, people's performance in cued recall for the "three-course meal" statement was far better when the clue describe the vehicle's abstract attributes (*large quantity*) than when its source domain (*food*). McGlone obtained similar findings for a wide range of statements instantiating various conceptual metaphors. Taken as a whole, these findings cast serious doubt on the claim that conceptual metaphors underlie people's comprehension of nominal metaphors in discourse.¹³ Instead, people appear to infer, articulate, and remember the attributive categories these metaphors imply.

¹³ Ibid, p. 117

As the above analysis indicates, there are good reasons to doubt the role of conceptual metaphors in metaphor comprehension. However, their potential role in idiom comprehension might seem more plausible. While idioms cannot be taken as strong evidence that certain concepts are metaphorically structured (as I argued in the previous section), it is still plausible that people can recognize the metaphoric coherence of idioms in certain linguistic domains, and perhaps use this knowledge in idiom comprehension.¹⁴



E. Stylistic Theory

Stylistics is the way of making a criticism on literary text by linguistics element. In literature, stylistic can provide a thorough analysis since it has a lot of tool and can cover a lot of areas. The stylistic approach deals mainly with the textual analysis with the textual analysis and its technical usage in literary text.

Stylistics is the study of style. It is variable in term of the approach that exists since it is deeply affected by the vastness in linguistics and literary criticism. The

¹⁴ Ibid, p.118

purpose of stylistics criticism is to identify the style in the formal text and its important meaning in the text. Stylistics is the study of describing what use is made of language.

The goal of literary stylistics is to explain the relation between language and its function literary. The goal of stylistic study in literature is to show how the technical linguistics features of a literary work, such as the grammatical structure of its sentences; contribute to its overall meanings and effects.

The concept of style has a wide currency since it is applied to various spheres of human activity characteristic of an individual (to have a personal style), a distinct personality (the style of Hemingway), periods (the baroque style), individual tone adopted in conversation (a patronizing style), mode of tradition (to live in style), living, fashion, etc. Generally speaking, possibilities of selection from inventories of largely 'synonymous' choices enable particular ways (i.e., 'styles') of their arrangements. In verbal communication, these inventories are represented not only by the systems of linguistic (viz. phonological, morphological, lexical and syntactic, i.e., the 'classical' inventory of micro stylistics), paralinguistic (viz. graph logical and suprasegmental features, including paralanguage) and non-linguistic choices (e.g., background music, the quality of printing paper), but also by thematic, textual (macro stylistic, e.g., cohesion) and macro-compositional (e.g., genre) features, including types of speech act, the type of code, etc. Their relevance for the stylistic enquiry lies in their significance (or, more accurately, in their appropriateness) in relation to the intended function of discourse (the sense of stylistic appropriateness or suitability can

be seen as a part of communicative competence). Style as a situational distinctive use of language then can be seen as an agent integrating all 'style-making' (pragmatic) means and acting as a unifying principle of text construction which pervades all textual levels and which performs, besides this integrating function, also aesthetic, semantic and characterizing functions.¹⁵

The majority of approaches to style agree upon the central concepts of selection and composition (or, using the Classical rhetoric terms, elocution and disposition) as being present in every communicative behavior. However, the scope and the nature of resources (i.e., paradigmatic choices) and their arrangement (i.e., syntagmatic choices) have been the matter of many discussions. Earlier approaches saw style as a result of something being added to or of something deviating from an ordinary use of language (also called foregrounding, e.g., the use of figures of speech, tropes, archaisms as means of ornamentation), or as a result of an individual will (the individualist theory); some approaches even abolished the concept of style altogether (the organic theory). The rise and the development of linguistics impressionism gave way to positivist approaches which adopted methods of linguistics and other sciences, e.g., statistics for the purpose of authorship identification (stylostatistics, forensic linguistics, quantitative stylistics), computer science (corpora-based stylistics), etc. In the English-speaking world, stylistics has mostly been associated with analyses of literary works (literary stylistics) and has been close to literary theory and criticism,

¹⁵ Simpson, Paul. *Stylistic a source book for students*. Pdf

or with approaches differentiating 'good' from 'bad' style (evaluative stylistics) and offering instructions on 'clear, elegant, effective and sophisticated' use of (esp. written) language (e.g., Macpherson 1997; note also the existence of various style sheets, stylebooks and manuals of style, as well as of writing courses and writing centers at American universities, cf. Knoblauch and Brannon 1984, Harris 1986). In the most recent decades, stylistic explorations have been developing in the framework of functional linguistics and sociolinguistics (sociostylistics), linguistic pragmatics (pragmatic stylistics), discourse analysis (discourse stylistics), critical discourse analysis (radical stylistics), cognitive science (cognitive stylistics, processing stylistics), etc.

The very nature of style and the problem of its definition and characterization has stirred much discussion and uncertainty: in fact, this situation parallels a similar problem of offering all embracing and universally accepted definitions of other basic linguistic unit (e.g., word or sentence). From among several hundred existing definitions of style we may adduce here only a few. Style is seen as "any particular and somewhat distinctive way using language", a system of interrelated language means which serves a definite aim in communication.

The width of the definition of style delimits the area of operation of stylistics justifying thus its *raison d'être* in relation to other competing approaches (esp. text linguistics and pragmatics). In a narrower sense, style can be seen as a conscious or unconscious selection from existing optional language features (linguostylistics); obligatory structures of language, such as most of the segmental phonology, the

mutation plural, the fixed sequence of auxiliary verbs within complex verb phrases, offer, however, few or no stylistic options at all. It has been suggested that stylistics, employing the concepts and procedures of linguistics in studying the language of (esp. non-literary) texts, may form a separate linguistic stratum with a basic unit of stylize. Stylistics, however, parallels the 'basic' strata in that it draws on their resources; in fact, almost all expressive means of individual linguistic planes can potentially become stylizes. In the wider understanding of the scope of stylistics, which counts on the function of style as an integrator of elements functioning at every level of text structure, stylistics touches upon various other approaches concerned with particular aspects of text. The following subchapters present an overview of those areas of research and attempt to pinpoint their relevance for stylistics, while focusing primarily on the linguistic stylistic resources as these are of main interest for a student of style with a philological background. Since any use of language is an act of communication, we consider it necessary to begin with the theory of verbal communication. This procedure also corresponds with the functional approach to the investigation of style (i.e., the structure of text is motivated by the function it is to perform) which we are trying to implement here.

F. Biography of Katy Perry

A former Christian artist, Katy Perry rebranded herself as a larger-than-life pop star and rose to prominence during the summer of 2008. Before she topped the chart with songs like "I kissed a girl" and "California Girls", though, she spent the better part of a decade recording music under a different name. katheryn Elizabeth (or

Katy Hudson, as she billed herself on her 2001 gospel album) was born on October 25, 1984, in Santa Barbara, California. Raised in a religious household as the daughter of two pastors, she was forbidden to listen to secular bands as a child, although a childhood slumber party introduced her to the music of Alanis Morissette and Freddie Mercury. Religious music remained at the forefront, however, and Katy released a self-titled Christian album in 2001 under her original name. She would later abandon the genre (and her given surname) in favor of a pop career. At age 17, she began working with hit maker Glen Ballard, who had produced and co-written for Alanis Morissette. Several years later, she teamed up with the Matrix; Grammy-nominated production/songwriting teams whose resume include collaborations with Avril Lavigne, Shakira, and Korn. Tired of producing music for other artists, the Matrix had plans to record an album of their own, with Perry serving as one of the group's two singers.¹⁶ The project was ultimately shelved, but not before Perry appeared in a 2004 write up by Blender magazine, who hailed her as “the Next Big Thing” with the Matrix’s unreleased album sitting in the vaults at Sony Records, Perry went back to the drawing board and began working on a solo album for Columbia. The project was eventually canceled, although two of its songs were later given to Kelly Clarkson, who scored a Top 40 hit with “I Do Not Hook Up” several years later. Perry (who, by this point, had shed her original surname due to its similarity to actress Kate Hudson) then signed with Capitol, who encouraged their new client to write her own music and helped establish her image as a boisterous,

¹⁶<http://smarturl.it/KPROAR>, 02 October 2015

tongue-in-cheek pop star. Perry's debut single, "Ur So Gay", generated a small buzz with its mischievous lyrics and clever music video, but it was "I Kissed a Girl" that proved to be her breakthrough hit, topping the charts in 20 countries and pushing its accompanying album, 2008's *One of Boys*, into the Top Ten in America. Perry supported her debut by joining the Warped Tour that summer, where she toured alongside her boyfriend at the time, Travis McCoy of Gym Class Heroes. Meanwhile, "Hot N Cold" became her second multiplatinum hit; "Thinking of You" (one of the album's three songs written solely by Perry) cracked the Top Ten. Such success meant that Katy Perry had officially become one of the industry's biggest pop stars, celebrated as much for her outsized behavior and outrageous fashion choices as the music itself. She continued touring through the summer of 2009 and found time to tape an installment of *MV Unplugged*, which was released in November.

Meanwhile, she worked on a new album and started up a whirlwind romance with comedian Russell Brand, eventually becoming his wife, a short-lived marriage that would last for only a year. She would later begin an on-again, off-again relationship with adult alternative singer/songwriter John Mayer. Recording sessions for her album wrapped up in early 2010, and Perry scored her second number one single with "California Gurls", which was released that May. The accompanying album, *Teenage Dream: The Complete Confection*, with the bonus track "Wide Awake" earning Perry a Grammy nomination for Best pop Solo Performance. In 2013, her fourth album, with the number one single "Roar". Written and produced in collaboration with a host of artists and producers (including Sia, Diplo, Max Martin,

Bloodshy, and EmeliSande), it was inspired musically by Robyn, Britney Spears, Mariah Carey, and Prince, and lyrically by her relationships. Appearing in October, it hit number one in the U.S. and U.K., followed by another billboard chart-topper, “Dark Horse”, featuring Juicy J. “Birthday” and “This Is How We Do” both reached the Top 40. In May 2014, she embarked on an ambitious tour of England, North America, Australia, and Europe, with concert dates lasting into early 2015.¹⁷

G. Auld Lang Syne: The Story of Song

Three simple words—meaning "old," "long," and "since"—combine to form a phrase that translates loosely as "time gone by," "old time's sake," or, in some contexts, "once upon a time." But the old Scots phrase so gracefully evokes a sense of nostalgia that it has been embraced throughout the English-speaking world. Every December 31, millions of us raise our voices in song to greet the New Year, standing with friends and looking back on days past. The song we share has its roots in an old Scottish ballad about a disappointed lover and a popular dance tune that evoked a country wedding.

It was Robert Burns (1759–1796), the great eighteenth-century Scottish poet, who transformed the old song (and many other Scottish standards) for publication. He devoted the last ten years of his short life to collecting old verses, revising and "mending" as he saw fit, even composing poetry to accompany popular airs. When Burns turned his attention to "Auld Lang Syne," he claimed merely to have transcribed the words from "an old man's singing." But from the time his version of

¹⁷[Http://smarturl.it/KPROAR](http://smarturl.it/KPROAR), 02 October 2015

the song was first printed (in 1796, just after his death), it has been understood that Burns lent more than a trace of his distinctive artistry to the now-famous verses.

With rare printed editions and selections from the Morgan's collection of Burns letters—the largest in the world—this online exhibition untangles the complex origins of the song that has become, over time, a globally shared expression of friendship and longing.¹⁸

¹⁸<http://www.themorgan.org/collection/Auld-Lang-Syne>